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## Exploring the importance of incorporating the visual and creative arts into elementary school curriculum

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# Exploring the Importance of Incorporating the Visual and Creative Arts Into Elementary School Curriculum By Emily McDaniel



## An Introduction to and the Reasoning Behind my Capstone Topic

The visual and creative arts are a vital part of a well-rounded elementary education. Unfortunately, with the increase in standardized testing and the budget imposed decrease in funding for the arts in schools, many children today are lucky if they are able to have any exposure to the arts at all. New, stricter standards for education through standardized testing have turned many school administrators away from subject matter that is not focused on within the standardized tests. According to R. Deasy and L. Stevenson (n.d.), "...school administrators are often tempted to reduce or eliminate art programs to concentrate classroom time on reading, writing, and mathematics instruction" (p.1). Kathie Kratochvil (personal communication, October 22, 2003), Director of The California Arts Project based out of San Jose State University, confirmed Deasy and Stevenson's discovery that, "If it's not tested, it's not taught." For instance,

the standards for art education that are actually well written and comprehensive in nature are almost certain to be bypassed in most schools in order to teach to the test.

Ms. Kratochvil also enlightened me to the fact that a large problem with standardized testing is that what is actually tested is not the same information as what is written in the California State Board of Education standards. In fact, the standards written for California's students are merely an idealistic guideline for what knowledge and skills students should have acquired in each grade level. Schools are only held responsible for those guidelines that are included on standardized tests.

Sadly, with the decline of arts education in elementary schools, students are denied the benefits that the arts can add to their education: higher achievement in math, science, and language arts, increased and improved understanding of social relationships and collaboration, finer-tuned problem solving skills, enhanced story comprehension, more opportunities for creative thinking, deeper cognitive engagement, and multicultural awareness and appreciation. The list of benefits is almost endless. As noted in the book, "Children and Their Art," renowned philosopher of education Harry S. Broudy pointed out that, "...if art is an essential component for a balanced education, then there should be no question of its inclusion in the regular curriculum of elementary and secondary schools. If art is only something 'nice' for the children to have after 'serious' schoolwork, then it has no place in the curriculum" (Hurwitz & Day, 1995).

Such a statement makes perfect sense, whereas, if art is merely a frivolous action with no redeemable merits or qualities, then art should be completely phased out of schools: no finger painting, no diorama building, nothing of the sort which could take the already limited hours of a classroom workday away. But if art does hold merit by

providing the benefits listed in the above paragraph, art should, in turn, be given as much respect and attention as mathematics, social studies, and other subjects of the like. But until the day comes along when national and state governments allow art to become an essential part of the education system, instructors such as myself will have to use their own creativity to overcome the standardized testing and budget boundaries.

Realizing the amount of benefits that students are forced to give up with the loss of arts education due to standardized testing and budget boundaries, I have become empowered to find ways to incorporate the arts into my future classroom curriculum, without the need for extra time or increased government funding. However, my concern is still existent for students in other classrooms where instructors have not made such a commitment to arts integrated curriculum, which allows me to segue into an explanation of the target audience I have chosen to focus on for my capstone report.

The target audience that my capstone report has been written for consists of elementary administrators and elementary instructors that do not already see the importance of arts integration in curriculum, and, hence, do little to employ the arts in their classrooms beyond a few finger paintings and holiday decorations.

The primary intention of my report is to convey to elementary administrators and elementary instructors the importance of incorporating the visual and creative arts into elementary curriculum. The secondary intention of my capstone report is to illustrate that arts integration can be done easily, provided that the instructor is willing to call upon his or her creativity.

Through the employment of scholarly articles, one-on-one interviews, and arts integration publications, I have been able to gather rich and informative evidence and

copious examples of the ways that the arts can enrich curriculum in the elementary classroom. I sincerely hope that such information is able to inspire elementary administrators and elementary instructors to transition into an arts integrated curriculum that will set the stage for success in the future of elementary students in California and across the country. Please make note that, throughout the remainder of this report, the Visual and Creative Arts will be referred to as the arts or simply art.

The following MLO's were incorporated into my capstone report as a part of the prescribed capstone criteria:

**MLO C1**

MLO C1 has to do with having a basic knowledge and understanding of advanced English communication. By having enrolled in LS 400 and choosing to complete a Capstone research project, I have thereby made the initiative to illustrate my advanced English communication skills. Through intense research and relevant application of that research to my field of study, education, I have successfully demonstrated my ability to effectively communicate with others on an intelligent and global level.

**MLO C7**

MLO C7 has to do with having a basic knowledge and understanding of the arts. The emphasis of my Liberal Studies degree is, in fact, Visual and Performing Arts, and in order to demonstrate my passion for and my understanding of the importance of the arts, I have chosen to build my capstone around the philosophy that the arts are an integral part of upper elementary education and that with proper planning, creativity, and desire, teachers can successfully incorporate the arts into all facets of the curriculum.

## MLO C8

MLO C8 has to do with having a basic knowledge and an understanding of human growth and development. I have chosen to include this developmental element in my capstone using well-known developmentalists' theories such as Gardener's Multiple Intelligences in order to help illustrate the ways that the arts contribute positively to the cognitive and academic development of children. Great revision, so far, Emily!



### Insight from behind the Ph.D.: A Scholarly View of Arts and Arts Integration in Relation to Cognition, Understanding, and Development

As the preceding introduction has observed, there are numerous advantages to integrating art into everyday school curriculum. In order to support such a theory, I feel that it is important to look toward published scholars for insight into the advantages of arts integration in schools. Such published scholars are authorities on the art and education connection(,)2 and(,)3 provide invaluable knowledge into the gifts that the arts bring into the classroom.

Through extensive research, I was able to locate numerous scholarly sources that have a great deal to say in terms of the advantages of integrating the arts both into education and into life in general. There are scholars that feel art is essential to positive

development. There are other scholars that feel that art is important for nurturing one's existing talents. Still, others feel that art is vital to holistic nourishment of one's soul. In any case, the overall consensus that I have been able to extrapolate is that the value of art in the lives of all humans is priceless. Therefore, the question of whether or not to make art a part of elementary education, which is the foundation for episteme, should never be answered with any other phrase except, "By all means necessary!" According to Lind & Lindsley (2003), "The arts play an essential role in the education of American children. Indeed, a comprehensive education that includes the arts allows students to fully develop both cognitive and affective skills. Arts education fosters better understanding of diverse cultures, encourages students to think creatively, and allows students to express themselves through participation through dance, music, theater, and visual arts" (p. 26).

The following section is a synthesis of several nationally known scholars' opinions on the importance of art both in education and as a staple of life. Through the revealing of such information, I hope to provide credible grounds for and a motivation toward moving into a revolution of educators who integrate art into their classroom curriculum on a daily basis in order to enrich and improve elementary school education.

Throughout history, human kind has looked to solid evidence in numbers and words that, after a while, become "more real than the reality that [they] were intended to depict" (Csikszentmihalyi, 1977, p.119). While such numerical and factual knowledge is imperative for students to learn in order to live in this world, the fact is that art and aesthetic cognition are equally imperative. The reason for this is that art and aesthetic

cognition make it possible for students to express feelings and emotions, to be able to discover inner intentions and formulate opinions, and to provide students with alternative ways of knowing, making the educational experience more holistic.

In fact, art gives one's mind a chance to enjoy itself by allowing imaginative activity to infuse with everyday cognitive functions and actions such as science, language arts, or mathematics. "Artistic cognition plays a complementary role to reason: it deals with a type of knowledge that serves an alternative adaptive function (Csikszentmihalyi, 1977, p.119). In other words, the act of cognitively processing and knowing art, with its emotional and ambiguous nature, serves as a damper to the self-contained, concrete, rigidity of science, language arts, or mathematics. Attempting to relate the rationale for art and artistic cognition to the science world, Mihaly Csikszentmihalyi (1977) had this to say: "From an evolutionary viewpoint, the value of aesthetic cognition is that it provides models for human experiences with which reason alone cannot cope. Artists see their task as using all their sensory and cognitive skills to tackle global existential problems. In so doing, they inevitably enter realms of reality that are still uncharted, that have not yet been colonized by the rules of reason. Therefore, artistic cognition can provide the novel concepts and the unthought-of rules constituting that variation without which knowledge could not evolve" (p. 118). Art and artistic cognition have the innate qualities of providing students with refined problem solving skills and calling for students to think outside the box in order to complete a task, which is important in all areas of study.

Looking at programs such as "Image Making Within the Writing Process" (IMWWP), it is apparent that students' writing skills, for instance, flourish when integrated with a strong art-based undertone. According to Beth Olshansky (1994),



Developer of IMWWP, “Surrounding young author-illustrators with a lush array of colors and textures, the process awakens their imaginations and offers them new options for discovering/creating story. Adding a rich visual and kinesthetic component to the writing process not only dramatically alters children’s story-making process, but it also greatly enhances their finished pieces” (p.355). Ms. Olshansky also noted that students’ story plots become more imaginative and more fully developed, having a more balanced literary quality in the end.

Sometimes there are feelings or emotions that cannot be expressed accurately in any other way other than through some form of art. “And the vocabularies and concepts created by students of the arts allow students and teachers to make explicit their understandings—and their sometimes idiosyncratic preferences” (Gardner, 1999, p.151). To hinder or to not allow students to use art in order to express such understandings or emotions would be denying students the opportunity to fully realize themselves and to live life to the fullest.

Art can also be said to provide students with a critical understanding of the world around them. “... [Art’s] psychological function is to extend the range and to capture the quality of experience, that is, to formulate and substantiate meaning” (Smith, 1980, p.81). By way of art, students are able to interpret what they have learned and make new meaning which is all their own. For instance, when attempting to understand an occurrence in history, having students work together in a group to write a play about the chosen historical time period helps the students see the history lesson in a more complete way, rather than just as dates and dead people. The emotion behind each historical

character comes out, the living conditions are recreated, and in the end the students have, in a sense, lived the history.

For example, Mrs. Toney, a third grade teacher in New York, wanted to illustrate to her class the reasons why African American Slaves had not been allowed to read and write. Her class hadn't seemed to quite understand the reasons behind such oppression, even after having learned about Slavery that week. So, Mrs. Toney asked one of her students to pass her a piece of paper. Mrs. Toney then scribbled something on it, folded the paper, and handed the paper to another student, whispering to her to read the note and pass it on. As the class watched intently, the note was passed to several more students. Each of these students sneaked out the door, following Mrs. Toney. Not knowing what was going on, the rest of the class sat in awe. Mrs. Toney came back in with the students who had read the note and asked one of the standing students to read what had been written. The student then opened the note, reading, "Let's escape tonight!" Then, Mrs. Toney asked her class, again, why they thought that African American slaves were not allowed to read and write, at which point hands bolted up. Everyone seemed to know the answer. "So slaves couldn't escape!" "So they couldn't get away!" (McMaster, 1998, p.574). Acting out a historical situation had helped Mrs. Toney's class to understand the reasons behind the oppression of African American slaves. The class was able to visually see a concept, and then decipher for themselves what the answer was to Mrs. Toney's questions.

This quote needs to be introduced:4

"Understanding involves knowing how different things relate to one another in terms of such relations as symbol-experience, cause-effect, form-function, part-whole,

symbol-interpretation, example-generality, and so on” (Perkins, 1988, p.114). For instance, a student can memorize rote mathematics problems and the rules for sentence structure, but unless the student understands the reasons behind the rote mathematics problems and the function of applying a sentence, the student will not easily be able to apply either the mathematics problems, or the sentences, to real world use. The knowledge of either skill is therefore useless without understanding. In addition to enhancing such understanding of curriculum and concepts, art provides instructors with a method of observation that goes beyond mere testing. Testing tends to assess a concrete understanding of curriculum, whereas art tends to assess an abstract understanding of curriculum. The instructor’s perspective, by observing a student’s artwork, then becomes broader, and through expression, the student is able to express more clearly what information has been retained. Elliot Eisner (1998) had this to say about the arts, the senses, and alternate ways of knowing: "Literacy is far more than being able to read or write. Such conceptions are educationally anemic and shortchange children in the long run. The development of human sensibility and the provision of programs that address the several ways in which experience has been represented propositional, literary, poetic, visual, auditory, [and] choreographic—ought to be fundamental educational aims. Regrettably, many of these representational forms are made marginal in our programs. We simply do not see far enough” (p.23).

Art is also invaluable when it comes to accommodating students’ varying strengths and skill levels. According to Howard Gardner’s Multiple Intelligences Theory, there are, in fact, several different intelligences that each person holds on a neurophysical level. Such intelligences can be characterized as “...biological and psychological

potential...capable of being realized to a greater or lesser extent as a consequence of the experiential, cultural, and motivational factors that affect a person” (Gardner, 1995, p.202). So far, Gardner has named eight intelligences, including: Linguistic (reading, writing, listening, talking), Musical (playing, composing, singing, conducting), Logical mathematical (solving logical puzzles, performing calculations, deriving proofs), Spatial (moving from one location to another, determining one’s orientation in space), Bodily Kinesthetic (using one’s body to perform skilled or purposeful movement—dance, athletics, surgery), Interpersonal (understanding others and one’s relationship to others—teachers, social work), Intrapersonal (understanding one’s self), and Naturalistic (understanding and being able to work in the natural world) (Neill, 2003, p.1).

Keeping such intelligences in mind, students each have their own set of intelligences and ways of learning that can be developed and nurtured, depending on the life experiences presented to each person. Interestingly enough, art has been noted by Gardner as a way to easily tap into any one of the eight intelligences. Gardner stated that, "every intelligence has the potential to be mobilized for the arts" (Burnaford, April, Weiss, 2001, p.9). Art, therefore, becomes a way to engage all types of learners, rather than only a select few learners who acquire knowledge in the same fashion. Art allows for students to understand required curriculum and concepts on the students’ own creative terms. For instance, if a student were a visual or kinesthetic learner, he or she would benefit through painting or working with his or her hands. A musical learner would benefit by being able to sing or write songs relating to what he or she is learning. Fortunately for instructors, the intelligences that students possess usually overlap in some way (i.e., many students have visual and logical-mathematical tendencies). What the

instructor must do to include all of his or her students' intelligences is to vary curriculum, rather than employing all of the same lessons from class to class. Conveniently art integration produces endless ways to work with and enhance the multiple intelligences that students possess; it only requires creativity and effort on the part of the instructor.



### *Insight from the Front Line: Instructors' View*

Incorporating art into classroom curriculum takes the passion and the drive of those who are on the front lines of education: the instructors. Government legislators, district superintendents, and school principals have a hand in what curriculum is being taught, but it is the instructors in the classrooms who are making lasting impressions on California's youth. It is the instructors who spend many hours every day preparing lesson plans in order to make sure that their students are ready for the next level of education and for the next level in life. The following interviews are with instructors who have been able to master the incorporation of the arts into their classroom curriculum. I was both inspired and encouraged by each instructor's passion and drive for improving the quality of their students' education through the arts.

Sharon Maxwell:  
Third Grade Instructor at DeLaveaga Elementary School in  
Santa Cruz, California (personal communication, October 23,  
2003)

During the course of her career, Mrs. Maxwell has taught every elementary level, from kindergarten through fifth grade. Having taught many children with various learning styles and strengths, Mrs. Maxwell considered the positive implications that art has for all students in elementary school. As such, Mrs. Maxwell had the following to say about arts integrated curriculum: “[Art] levels the playing field [for all students]. Art allows kids who aren’t talented writers, etcetera, or who are second language learners, to express themselves; [It gives them] a creative outlet.”

Mrs. Maxwell then revealed several ways in which her students have been able to use their varying intelligences to create elaborate and attractive works of art. One of the examples that Mrs. Maxwell showed me was a beautifully written, and illustrated, hand-bound book. Two female students created the book; one started out as a second language learner and the other has always been proficient in English. Both students collaborated on the entire creative process, helping each other to achieve the goal of publishing a book that reflected quality workmanship. The two students learned skills such as story composition, how to create illustrations that reflected the main points of a story, as well as how to hand bind and embellish their book. Mrs. Maxwell also said that the female student, for whom English was not her first language, managed to come out of her shell through such art-inspired projects. Through art, students, such as the two in Mrs. Maxwell’s example, are able to achieve a strong sense of accomplishment in their work.

According to Mrs. Maxwell, “Art shows the kids that they can work at something from beginning to end.”

Mrs. Maxwell was then kind enough to explain how she accomplishes a successful art integrated program in her classroom. Using an art-based foundation, Mrs. Maxwell will often times build an entire curriculum from one concept. Such a method of instruction is referred to as thematic teaching. First, Mrs. Maxwell ponders the question, “How can I incorporate art?” Such a step seems so simple, yet it is an essential part of employing an arts integrated curriculum. While using the required standards as a base, Mrs. Maxwell uses related art-based materials in order to create a lesson or lessons needed to cover the curriculum. For example, Mrs. Maxwell needed to teach her class about the science and conservation of water. She asked herself, “What artists have painted pictures using water as the subject?” The first artist that came to Mrs. Maxwell’s mind was Claude Monet. Mrs. Maxwell then showed me the various children’s books that she had found about Claude Monet and his many paintings concerning water, all of which could be used for a language arts lesson. Immediately, Mrs. Maxwell’s ideas sparked ideas of my own. Her process of creating curriculum was inspiring. I began to imagine other subject matter that could be inspired by Monet’s paintings: mathematics lessons having to do with patterns in nature, social studies lessons that have to do with France, language arts lessons that are centered around describing how Monet’s paintings make one feel—the possibilities seemed endless. According to Mrs. Maxwell, “One thing leads to another, but it was all from that unit on water.” Mrs. Maxwell was correct. One idea perfectly crossed over to another idea, and so on. It was that simple. Such a concept

of simplistic art integration curriculum is thought of by many instructors to be difficult or even nearly impossible. But the simple truth is that it only takes one idea to get the ball rolling.

*Kathleen Crocetti:*

*Former Elementary School Instructor, Currently an Art Instructor at Mission Hill Middle School in Santa Cruz, California (personal communication, October 20, 2003)*

Ideally, Kathleen Crocetti feels that art should be taught as a separate subject, but she is also painfully aware that art frequently takes a back seat when it comes time for budget cuts and preparation for standardized testing. Fortunately for Ms. Crocetti's students, she did not let such hurdles stop her from using the arts in her classroom.

During the course of our interview, Ms. Crocetti excitedly described many art-related activities that she had used in her classroom to make learning both fun and enriching for her students. In fact, it turns out that much of the curriculum that Ms. Crocetti taught was based on some aspect of the arts.

The following are examples of activities that Ms. Crocetti used in her elementary classrooms for instruction in each required subject area. Physical education usually consisted of teaching students how to dance. Science lessons frequently consisted of sculpture-related projects. For example, students modeled planets or modeled aliens, complete with special attributes, based on what planet each student had chosen as their alien's home. History lessons were frequently taught by using theatrical elements such as play writing in order to illustrate the students' grasp of recently learned historical



information. Ms. Crocetti would also direct her class in reenactments of historical scenes using the school's sports field. Math lessons were frequently taught by having students paint or draw posters of concepts and by using visual tools, such as brownies, that could be cut into fractions. On select days of the week, Ms. Crocetti allowed her students to use free expression to complete vocabulary homework assignments. Students would use drawings, dance, games, or other forms of expression in order to demonstrate their understanding of the assigned vocabulary terms to their class the following day.

Ms. Crocetti then explained to me that reflection has always played a key role when it comes to her arts integrated elementary curriculum, and it still plays a key role as she teaches art to middle school students. Ms. Crocetti has always had her students reflect on questions such as: What am I feeling when I look at this piece or when I made this piece? What does this painting, sculpture, etc., mean? Such a reflection from each student made it possible for Ms. Crocetti to assess students' understanding of the assignment standards and ensured that students were able to experience a higher level of thinking and an appreciation of diversity. With all of her progressive curriculum ideas, and obvious excitement when it came to filling me in on her experiences, it was evident to me that Ms. Crocetti has a true passion for the arts and a strong handle on incorporating the arts into her daily curriculum.

Janaka Stagnaro:  
Fourth Grade Teacher, Monterey Bay Charter School (of  
Waldorf Education) in Pacific Grove, California  
(personal communication, October 21, 2003)

Janaka Stagnaro thoroughly enjoys the Waldorf approach to education. One of the aspects of Waldorf education that Mr. Stagnaro enjoys is the heavy focus on the arts. In fact, the Waldorf philosophy dictates that teachers are to be viewed as artists who nurture and inspire students. Waldorf instructors, such as Mr. Stagnaro, weave art elements such as painting, dance and movement called Eurhythmy, and drama throughout daily curriculum in order to provide students with a more holistic and aesthetically pleasing education. According to Mr. Stagnaro, "Everything [at a Waldorf school] is done beautifully." Such a statement held true as I looked around the school to find that even the decor was warm and aesthetically pleasing. Mr. Stagnaro also explained that through art, students learn to be flexible, work with imperfection, and "Like working with watercolors, you have to work with mistakes."

Mr. Stagnaro was then kind enough to show me some of the books that each of his students is required to create as a part of weekly curriculum. Such books are a good example of the arts integration that occurs in Waldorf education. Whatever current subject matter being worked on in class is what dictates the content of the book. Mr. Stagnaro referred to such subject matter segments as "blocks". Throughout each student's book are stories, drawings, and lessons pertaining to the current "block," which could be fractions, Norse Myths, or any other number of subjects required for fourth grade Waldorf students.

Another example of arts integrated curriculum in Waldorf education is a daily in-class exercise called “dictation”. Waldorf instructors recite such “dictations,” which each student has to write out in their book as best as he or she can. The next day, the “dictations” are checked by the instructor for spelling errors. Then, each student must translate it back to the class in some format, be it dance, sculpture, drawing, or something of the like. The interpretive translation performed by each student lets the instructor monitor each student’s overall comprehension of the “dictation”. Through such translation, students are also able to freely express themselves and use their creativity, which does not often emerge in most public school settings.

During our interview, Mr. Stagnaro enlightened me on the various levels of Waldorf education and on what type of art integration exists in each level within the curriculum. The following is a paraphrased version of the curriculum in Waldorf education, based on information from my interview and from the Monterey Bay Charter School pamphlet (n.d.).

Kindergarten in Waldorf education is very much centered around the arts, with a focus on imagination, creativity, learning of crafts and cooking, story telling, puppetry, and a general feeling of warmth and security inspired by aesthetically pleasing classrooms and nurturing instructors. In Waldorf education, students are exposed to the arts from the very beginning of their education.

Grades one through three in Waldorf education focus on the “four basic processes of: math and the quality of numbers; an introduction to reading through writing with pictorial and phonetic introduction to letters; literature through folk and fairy tales, fables, legends, and world stories, drama, art; and practical skills such as farming and cooking”

(Monterey Bay Charter School, date unknown). Again, there is a heavy focus on the arts, which remains constant throughout the curriculum.

Grades four through six in Waldorf education focus on all of the basic subjects, including drama, drawing, poetry, Norse myths, and upper level science, such as botany and elementary physics. Again, there is an ongoing theme of including the arts in everyday curriculum, which is imperative to the Waldorf style of education. While Waldorf education is not a prevalent style of instruction, any instructor can easily replicate elements of Waldorf-style curriculum in order to assist in the integration of art into daily classroom lessons.

After conducting the preceding interviews, it became apparent to me that fellow instructors are an invaluable resource when it comes to planning one's own art integrated curriculum. There is nothing wrong with asking other instructors for advice when it comes to developing curriculum. There is, however, a stronger sense of camaraderie between fellow instructors through such collaboration and a brighter and more holistic curricular future for students in the inquiring instructor's classroom. Excellent and fascinating section!!



Putting the dream into Motion:  
Arts Integration Information Resources

Before listing the resources and the curriculum examples that I have gathered, I must express two very important last points. First of all, when attempting to integrate art into one's curriculum, it is important to note that if lessons do not always go swimmingly, or if students are not showing immediately positive results, one should not become flustered or disheartened. Philip Panaritis, school instructor and authority on integration, notes not to be "...driven by [one's] model. It won't always fit, and [one] shouldn't contrive lessons just to satisfy ridged theoretical formulas. The purpose of interdisciplinary education is to effectively integrate curriculum-period. The menu, as helpful and important as it may be, should never be mistaken for the meal itself" (1995, p.627). In other words, one should use lesson plans for art integration as merely a guideline, rather than a Bible. One should be flexible to mishaps and imperfections, and alter lessons whenever needed, in order to insure that students are able to learn the basic concepts being taught. "Staying flexible also means being open to opportunities and tolerant of ambiguity. The difference between schooling and science... is that, in education the discovery is never made; it is always making" (Panaritis on Dewey, 1995, p.628).

Another good rule of thumb for integrating new concepts and material is to stay confident and in control of one's class. If lessons don't go the way one plans, and the students sense that their instructor is having a hard time, such emotion reflects back to the students and makes classroom management more difficult. In order to remain confident and relaxed while introducing arts integration material for the first time, one should remember to use the positive energy of one's students in order to be able to enjoy teaching the lesson. "[The instructor] doesn't have to be an expert. Students see others at

the same level, trying the same stuff. [The instructor] isn't just working off of [his or her] energy. He or she is feeding off of the students. [Therefore] maximizing the intelligence of a far wider group" (L. Rogers, Personal Communication, October 23, 2003).



An Artful Brainstorm:

## Arts Integration Curriculum Ideas

Although the arts are frequently overlooked due to budget cuts and standardized testing, California has established standards for each elementary grade level which are what, ideally, each student should be up to par with by the conclusion of each grade level. Although not enforced in the same way as mathematics and language arts standards, the **California Arts Standards** is a thorough guideline for instructors to have art related goals. According to Lind and Lindsley (2003), there are five strands within the California Standards that instructors should be touching on when teaching art: *Artistic Perception* (perceiving and responding using artistic language such as value, texture, etc.), *Creative Expression* (using the creative process within an arts discipline, building upon the processes and skills learned within that art form), *Historical and Cultural Context* (students get to analyze the role of the arts, past and present), *Aesthetic Valuing*, and *Connections-Relationships-Applications* (what students have learned and are then able to

apply to other areas of the curriculum) (Lind & Lindsley, 2003, p.13-14). A detailed grade-by-grade matrix of California standards relating to the arts is available on the California State Board of Education website (<http://www.cde.ca.gov/board/>).



The **California Alliance for Arts Education** has come out with a helpful publication for instructors called *Creative Collaboration: Teachers and Artists in the Classroom, Pre K-Grade 12*. Co-authored by Vicki Lind and Elizabeth Lindsley, the publication lists child developmental stages and abilities based on each grade level, how instructors can incorporate art into their classroom through collaboration with local artists, and ways that instructors can make a case for the arts through communication with parents and the surrounding community. For various resources relating to “CAAE”, visit the “CAAE” website (<http://www.artsed411.org/resources/index.stm>).



The **Arts Education Partnership** compiled an extensive report called “Critical Links: Learning in the Arts and Student Academic and Social Development”. In the report, there are tens of scholarly studies relating to how and why arts integration should be implemented into public education. The resources listed in the bibliography alone are a treasure for any instructor looking to find information in a downloadable PDF version of the report, simply visit the Arts Education Partnership website (<http://aep-arts.org/CLTemphome.html>).



The **California Arts Project (TCAP)** offers professional development to entire districts who receive government grant money for arts education and to instructors who wish to further their arts integration skills. There are day-long and week-long workshops. Should one's district not be sponsoring attendance to the workshop, attendance can run just over \$1000. However, if one has the chance to invest in TCAP workshops, the information obtained will be invaluable to developing and/or deepening one's subject matter content knowledge of the arts.

In order to find out more about TCAP workshops, visit the TCAP website.

(<http://csmp.ucop.edu/tcap/>).



### Putting the Arts to Work: Examples of Arts Integration Curriculum

The curriculum samples following this section were obtained from Mission Hill Middle School in Santa Cruz, California and Kathie Kratochvil of The California Arts Project in San Jose, California. Specifically, the curriculum sample written by Kathie Kratochvil was created in order to teach instructors how to administer arts integrated lessons. Along with an actual lesson plan, Ms. Kratochvil included extensive information so that instructors would be able to see exactly what state standards are being covered by



the lesson, methods for administering the lesson, and methods for judging students' understanding of the lesson.

While administering such arts integrated lessons, it is important that the instructor maintain ongoing, artful, and intelligent dialog with students. In the book *Observation Drawing with Children*, by Nancy Smith and the Drawing Study Group (1998), there is a consistent system of dialog throughout each lesson. Under the heading "Motivational Dialog", the following criteria are listed: topic question, association, visualization, transition, sharing, and reflecting (pgs.71-107). Such criteria would be used in the following manner, as in the lesson plan entitled, "Faces and Feelings" (Smith, 1998, pgs. 70-74).

**Topic question:** Have you ever noticed that people's faces change depending on how they are feeling?

**Association:** What parts of our faces are important for showing how we feel?

What parts of your face are most important for showing how you feel?

**Visualization:** Here are some mirrors. Let's try to imagine some of the feelings we talked about and see how our faces change.

What kinds of lines can you use to show what happens to your eyes when you are sad?

**Transition:** We're going to look very carefully at our own faces today and try to show how they change with different feelings by using different kinds of lines and shapes, etc.

**Sharing and Reflecting:** What are some of the different feelings you see in the drawings? How did you guess the feeling? What happens to the parts of the face to give

you clues? What are some interesting ways that people used the pencil to help make the feeling stronger?

Such dialoging with students enables them to think beyond drawing a face. Students are able to find deeper meaning in the lesson when such verbal cues are used, especially if the lesson is a fusion of art and another subject matter, such as math or history.



## Arts Integration Curriculum Examples

### **Design Your Own Compass Rose** **As Observed during a walk through of Mission Hills Middle School** **Santa Cruz, Ca.**

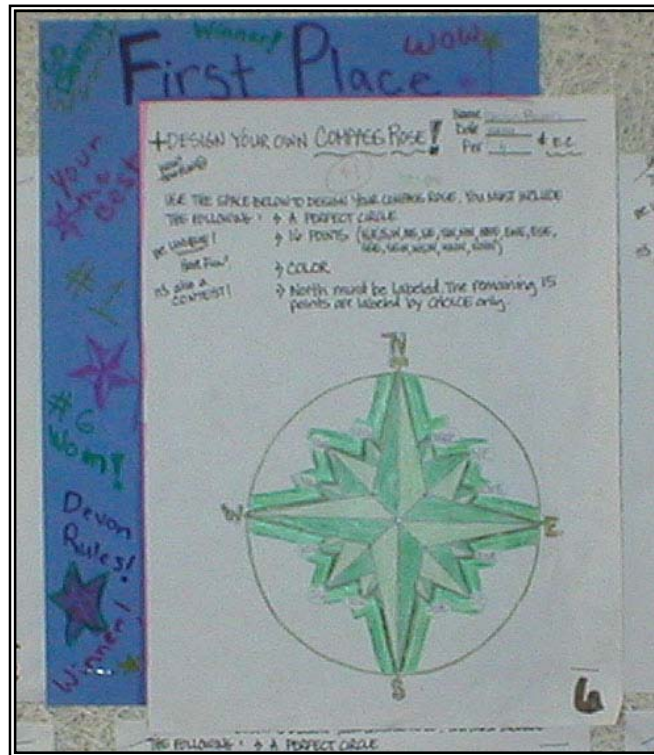
#### **Covers Art and Direction/Social Studies**

- Can be modified for gr. K-8

#### **Each student's circle must have the following criteria:**

- A perfect circle
- List all 16 Points (N, NNE, NE, ENE, E, ESE, SE, SSE, S, SSW, SW, WSW, W, WNW, NW, NNW, and N)
- Aesthetically pleasing colors
- North must be labeled; all other points are optional.

(See following photo)



**Metric Creatures**  
**As Observed during a walk through of Mission Hills Middle School**  
**Santa Cruz, Ca.**

**Covers mathematics and art**

- Can be modified for gr. 1–7

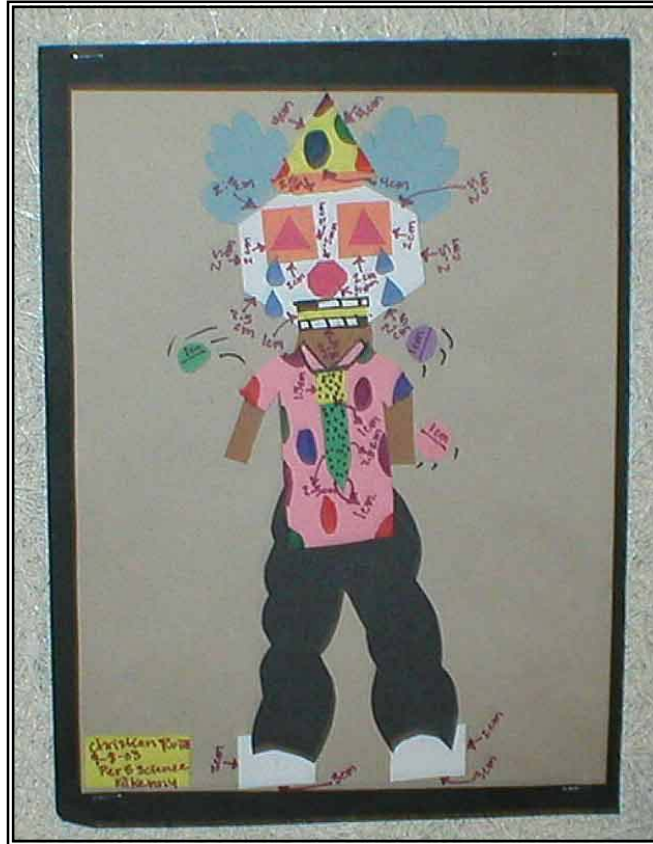
**Students are required to:**

Create a creature, character, or scene with colorful construction paper. Each piece is required to have 20 metrically measured points, each clearly and accurately marked with a thin black pen.

A minimum of 10 geometric shapes are to be included in the piece as well.

Students will be graded on aesthetic quality as well as mathematical accuracy.

(See following photo)



## **Our Stories: Discovering Our Diversity Through Theater**

**By: Kathie Kratochvil for the Bay Area California Arts Project (2002)**

### **Arts and Discipline:**

Theater arts, history/social science, English/language arts

### **Standards Grade Level:**

Developed for an adult audience using standards from grades 2 and 3

### **Length:**

3 hrs.

**Standards being assessed in this plan:**

**From the theater arts standards-**

**Grade 2:**

**Creative expression-**

2.1 Students, in groups, play improvisational games that develop cooperative skills and concentration.

2.2 Students retell familiar stories, sequencing story points and identifying character, setting, and conflict.

**Grade 3:**

**Historical and cultural context-**

3.1 Students dramatize different cultural versions of similar stories from around the world.

**History/social science content standards**

**Grade 2:**

1.5 Students describe the human characteristics of familiar places and the varied backgrounds of American citizens and residents in terms of the ways in which they are all part of the same community, sharing principals, goals, and traditions, despite their varied ancestry.

**English language arts content standards-**

**Grade 2:**

2.1 Students write brief narratives based on their experiences. They move through a logical sequence of events, describing the setting, characters, objects, and events in detail.

**Brief summary/overview of this plan:**

We all carry many stories from our past and our family and friends' past. These stories are about the experiences that have brought us where we are today. Every time these stories are told, they come alive for both the storyteller and those listening. These stories represent our humanness (our voices, minds, souls, and bodies). They often are carried from generation to generation. Theater is also about the story telling process. It is a reflection of our humanity, our diversity, and our lives. Participating in theater helps us to see what life is like from many differing perspectives. Over the centuries, storytelling and theater have kept our stories of humanity alive. Empathy and the understanding of our diversity are also established by telling these stories. This leads to the idea that, despite our varied ancestry, we are all part of the same global community.

**ENDURING UNDERSTANDING:**

1. Human beings are all part of the same global community despite our varied ancestry.
2. Theatre is a collaborative art that generates and creates community.

**ESSENTIAL QUESTIONS:**

1. What is community?

2. Why is the honoring of cultural tradition and cultural awareness essential in establishing community?
3. Where does tradition end and theatre begin?
4. How does theatre reflect on and transform life?

### **TOPICAL UNDERSTANDINGS:**

#### **\*THEATRE:**

1. Story lines have a format that usually includes character, setting, and conflict.
2. Performing in improvisational activities in theatre requires cooperation skills and concentration.
3. Similar stories from around the world can be dramatized to gain understanding of different cultures.

#### **\*HISTORY/SOCIAL SCIENCE:**

1. We are all part of the same global community despite our varied ancestry.

#### **\*ENGLISH-LANGUAGE ARTS:**

1. Stories move through a logical sequence of events and include setting, characters, objects, and events that are usually described in detail.

### **TOPICAL QUESTIONS:**

1. What are the elements of a good story line?
2. What is cooperation?
3. How do you dramatize a story?
4. What is a global community?

5. What makes one culture different from another?
6. What makes one culture similar to another?
7. How does the use of creative dramatics deepen one's understanding of the immigrant experience?
8. How does the immigrant experience transform and regenerate a community?

### **WHAT EVIDENCE WILL SHOW THAT STUDENTS UNDERSTAND?**

#### **Performance Tasks:**

1. Completion of "How My Family Came to the United States" Worksheet and pair share.
2. Written letter.
3. One minute live performance of an established character.
4. Tableau performance.
5. Culminating Family Unit Dramatization with rubric.

#### **Reflections:**

1. Oral review and discussion of the performance of each other's artistic work, utilizing the rubric as a discussion tool.
2. Orally responding to academic prompts from the instructor.
3. Written reflection responses.

#### **Teacher Observation:**

1. Teacher observation of student's participation and understanding.

#### **EQUIPMENT/MATERIALS NEEDED:**



CD or tape player

Scene slips cut and put into hats or boxes labeled Scene 1 to Scene 6

CD: Soft guided imagery music, preferably multi-cultural

(I used Mary McLaughlin's "Celtic Requiem," Track One)

Chart Paper or Board: (Prep question sequences in advance)

A large, open space (comfortable for sitting)

Writing Paper and pencil/pens

### **VOCABULARY:**

Random walking, levels, speeds of movement, directions in movement, setting, tableaux, mannerisms, emotions, conflict, character, scenes, dramatization, immigrant, family unit, transition, focus, cooperation, community, ancestry, traditions, events.

### **ACTIVITIES/DEMONSTRATIONS:**

Warm-up: "Random Walking" exploring space, direction, levels, speeds, leading with body parts. (See section on "Developing the Character Physically" for exact directions.)

## **SECTION ONE: DEVELOPING AND BECOMING A CHARACTER FROM YOUR FAMILY'S PAST HISTORY**

### **1. GUIDED IMAGERY:**

A. We all carry stories from our past and our families' past. I'd like you to close your eyes and try to remember any stories that you have been told about how your family or your ancestors first came to North America. Maybe the stories of how your family came to be here are from several generations ago, maybe much more recent. Some of you may not have these remembrances for a variety of reasons. If you don't have a memory of a story told about your family's immigration to America, I invite you to either make one up, or use a story that you know from someone outside of your family. I'll give you a few moments of silence to think about the story. (Silence for 2-3 minutes)

B. Have students complete the "How My Family came to the United States" worksheet and pair-share.

C. Write a letter as that ancestor or person to yourself in present day explaining all that is going on around you and why it is important for you to leave your country. (See section "Letter Writing Guidelines.")

## **2. DEVELOPING THE CHARACTER PHYSICALLY.**

(See section "Developing the Character Physically" Guidelines.)

## **3. TABLEAU INTO MONOLOGUES OF CHARACTERS.**

(See section "Developing the Character Physically" Guidelines.)

## **SECTION TWO: FAMILY UNIT DRAMATIZATION**

#### **4. FORM INTO FAMILIES OF 4–7 MEMBERS.**

As a group, you will become one family leaving your country.

Each group decides the following before beginning the dramatization:

- 1 .What country you will be leaving. (Each group has one country.)
2. Decide who each of you are in this family. (Father, Mother, Children, Grandparents, Aunts, Uncles, Cousins, close family friend, etc.).
3. The year it is.
4. The mode of transportation to America: foot, boat, ship, plane, train, bus/car.
5. Who is the family leader?
6. Is there an antagonist(s)? Who is in conflict in this family? Who are allies?

Each group is given slips of paper, in chronological order, with the following scene scenarios written on them. It is important to give each group one scene at a time. When the group has completed that scene, give them the next one. This ensures that the story line will be full and complete.

Groups represent each scene in tableau. The dramatization must have a beginning tableau and an ending tableau.

**SCENE 1:** You are a family unit. Something has happened which is forcing you to leave your country. Some want to leave and others want to stay. Form a tableau that shows this conflict. This will be the beginning of your dramatization.

**SCENE 2:** Things have become worse. You must now leave your country. You begin your travels. The travels take their toll on the group. One person decides to stop and go back. Who and Why? The group decides to go on.

**SCENE 3:** Things have become increasingly more difficult. There is no food, water, and that group is restless. Lots of pressures have built up. There is much tension in the group. Other members of the group want to turn back. The group finally decides to continue on.

**SCENE 4:** Someone in the group has become injured or sick. That person is holding up the rest of the group. You must decide to leave that person or take that person with you.

**SCENE 5:** You arrive at the border or entrance to the United States. There is a problem. Something is in the way of the entire family making it through. What is it? Do all family members make it through? Only a few? Only one?

**SCENE 6:** You have arrived in the new country, the United States. Form a tableau which will end your dramatization and which depicts how each family member who has made it through feels at this point.

Each group rehearses the dramatization a few times.

## **5. PERFORMANCES.**

All of the groups come back to the circle. One at a time they perform their dramatization from where they are in the circle, ending in their final tableau.

## **6. ENDING SCENE**

When all of the groups have shown their dramatization, all of the groups together then show their ending tableau. In silence they are asked to look at the members of the other groups and slowly start moving out of their family tableaux and into the center of the circle, noticing members of other groups as their new community.

**WHAT EVIDENCE WILL SHOW UNDERSTANDING? (Assessment Strategies)**

Class discussion, written letters, random walking exercise (teacher observation), sharing of letters with classmates, performance of Family Unit Dramatization with rubric, written and oral reflection of performances.

**POSSIBLE REFLECTION QUESTIONS:**

1. How did performing a dramatization in pantomime or tableau deepen your understanding of an immigrant's experiences?
2. When in your life have you felt or been like an immigrant?
3. What changes would you and your group make in your performance if you were to perform it again?
4. How does the immigrant experience transform and regenerate a community?

How does theatre reflect and transform life?

**"How My Family Came to the United States"**

**Worksheet/Interview Questions**

*PLEASE NOTE:* For some people, relaying or remembering this information can be emotional or painful. Sometimes other individuals cannot recall or do not have this information due to various reasons, such as being adopted into a family. If this is the case, you can still do this exercise! Is there a friend's family you could explore instead? Or, you could simply make up this information and do this as a creative project by inventing a family history!

Who in your family history first came to the United States? What are their names? Was it one person, two people, or a group of people traveling together?

What city and country did they immigrate from?

In what year did they make the journey to the United States?

What kind of transportation did they use to get here? What was the journey like?

What United States city and state did they first arrive at?

Why did they decide to come to the United States? What was motivating them to leave their country?

What were their feelings about leaving their country? Was there any conflict in the family about leaving? Were they all in agreement?

What were their hopes, dreams, and beliefs about a new life in the United States?

Did they have any fears about leaving? About staying? What were they?

What were their occupations in the country they were leaving? What was their occupation once they reached the United States?

What else is important to know about your family coming to the United States? (Use the back of the worksheet if needed.)

### **Letter Writing Guidelines (For the Teacher)**

#### **a. Guided Imagery:**

Invite students to close their eyes and imagine that they are the people that they completed the biography on. "Imagine that you are in a different time period. Imagine that you are in a different place. Where are you? What country are you in? Who is around you? What are your surroundings like? Where are you sitting to write this letter? Are you in a house? Are you outside? Look around you. What objects, furniture, or items are around you right now? How old are you? Are you male or female? What are you wearing? What is the season and the year?"

**b. Letter Writing Guidelines:**

Keep imagining that you are the ancestor or the person in your biography that wants to leave their country. You are now going to open your eyes and write a letter, as that ancestor or person, to yourself in present day explaining all that is going on around you and why it is important for you to leave your country. Some suggestions of things you might want to include in your letter:

1. The date (include year).
2. Where are you as you write this letter? What town? What country? What objects, furniture, or items are around you right now?
3. What is motivating you to leave your country?
4. How are you planning to leave your country? What mode of transportation will you use?
5. What are your current feelings about leaving?
6. What are your hopes, your dreams, and your values?
7. Do you have any fears? If so, what are they?
8. What is the political scene like? Is this important in your consideration of leaving?
9. Do you have a secret to tell?
10. What is your current occupation? How do you make your living?
11. What is your name, age?
12. Who are the family members or friends around you?
13. Anything else that is important to you in making your decision to leave?



### **Developing the Character Physically Guidelines for Teachers**

#### **a. Warm-up:**

Start by asking students (all students together, simultaneously) to simply walk around the open space the way they would normally walk. Ask them to change directions as they walk so that they are not walking in a circle. Ask them to change levels as they walk from high to medium to low. Ask them to change the speeds as they walk from slow motion, to medium, to fast. Ask them to lead their walking, using varying parts of their body; first the nose, then the head, then one of the shoulders, then the torso, then the chest, then a hip.

#### **b. Walking and Moving as the Character:**

Ask students to begin thinking about the character they are portraying from their ancestry. How might this character walk that is different from the way they walk? Ask them to begin to experiment with the way their character would walk. What part of the body might their character lead with? How does this character walk? Fast, slow, medium? Ask them to try a variety of different styles of walking, including plodding, shuffling, tip toeing, heavy-footed, light-footed, etc. How is the head held? The shoulders? The legs? The torso? How does the walking convey how the character feels right now? Notice where there is tension in this character's body. Notice what parts of the body are relaxed. Notice how the character is breathing.

#### **c. Forming a Tableau of the Character:**

Ask students to slowly come to a freeze position while still maintaining the physical attributes of the character. As students are forming their freezes (a tableau), side-coach them by reminding them to be aware of the various body parts. How does this character hold their head? Their shoulders? Their arms? Their feet? Their legs? What facial expressions does this character have? Coach them to exaggerate the facial expressions. Begin a count down to 5, asking students to freeze into a tableau of their character by the time you reach 5. Once the students are frozen, walk around and tap one student at a time on the shoulder. When the student's shoulder is tapped, ask them to come alive and in one sentence say the most important thing this character has to say in this moment in time. Continue until all students have vocalized one statement.

**Accompanying Documents (begin on the next page):**

**Our Stories: Discovering our Diversity through Theatre**  
**Family Unit Dramatization Performance Rubric**

| <b>STANDARD</b>   | <b>1-<br/>Beginning</b>  | <b>2-<br/>Developing</b>   | <b>3-<br/>Accomplished</b>   | <b>4-<br/>Exemplary</b>  | <b>SCORE</b> |
|---|--|--|--|--|--------------|
| 3.1 Students dramatize different cultural versions of similar stories from around the world.<br><br><b>SKILL: Use of tableau in the scene</b>   | Two to four tableaus are used.   | Five clearly defined tableaus are used.  | Six clearly defined tableaus are used showing at at least three of the following: <b>beginning, middle end, conflict and climax.</b>     | Six clearly defined tableaus are used showing: <b>beginning, middle, end, conflict and climax.</b>   |              |
| <b>SKILL: Use of transitions in the scene</b>   | Some evidence of <b>transitions</b> are apparent in the sequence of tableaus.  | Uses of <b>transitions</b> are apparent between at least three of the five tableaus. | Uses of <b>transitions</b> are apparent between each of the six tableaus.  | The <b>transitions</b> between each tableau show originality and creativity and clearly forward the action.  |              |
| <b>SKILL: Use of levels in the scene</b>  | The use of one or two levels is apparent in the sequence of tableaus.  | One or two of the tableaus show the clear use of three <b>levels</b> .               | At least three of the tableaus show the clear use of three <b>levels</b> .   | There is clear evidence of all levels: <b>low, medium and high</b> in each of the six tableaus.  |              |
| <b>SKILL: Use of focus in the scene</b>   | At least one of the tableaus shows the use of <b>focus</b> .   | The use of <b>focus</b> is evident in two or three of the six tableaus.              | The use of <b>focus</b> is evident in each of the six tableaus.  | The <b>focus</b> point of each tableau has been carefully crafted and assists the audience in knowing where to look.   |              |
| 2.1 Students perform in group improv. games that develop cooperative skills and concentration.<br><br><b>Skill: Working together as a team.</b> | Working together on the project challenged the group. The group could use some assistance in strategies for group cooperation. | Some members of the team worked well together.                                       | The group worked well together as a team as evidenced by the cohesiveness of the performance. All members were committed to the project. | The group worked as a team, exhibiting <b>cooperation, commitment</b> to the project, and teamwork. <b>Differing</b> ideas from team members were incorporated into the performance. |              |

## "OUR STORIES: Discovering our Diversity Through Theatre"

### Monologue Performance Rubric

| Score                     | Vocal Qualities  | Body & Facial Expression   | Staging and Blocking  |
|---------------------------|--|--|---|
| <b>Exemplary Level</b>    | The actor's voice is loud enough to be heard. There are a variety of vocal qualities present including pacing, pitch, inflection and phrasing. Words are articulated and clearly pronounced.   | The actor's body movements are controlled. Careful choices have been made in the scene to authentically reflect the movements of the character. Mannerisms and gestures are used which reflect the authenticity of the character being played. Facial expressions used reflect the emotions and meanings the actor wishes to convey. | The blocking and stage movement is smooth and aids in the character development. The scene made use of a variety of levels and speeds. Careful consideration was given to the artistic composition of the scene. The blocking is technically proficient. The actor does not block himself/herself in the scene. |
| <b>Accomplished Level</b> | The actor's voice is loud enough to be heard most of the time. Some vocal qualities are present. Words are mostly clearly articulated and pronounced.  | The actor's body movements are mostly controlled. The movements of the character mostly authentically reflect the character. Some mannerisms and gestures are used. Facial expressions are convincing and meaningful for most of the monologue.  | There were a few minor adjustments needed in the blocking and stage movement. Some attention was paid to using a variety of levels and speeds. There is evidence of consideration of artistic composition. The actor makes a few technical mistakes in blocking.  |
| <b>Developing Level</b>   | It was sometimes difficult to hear the actor during the monologue. A few vocal qualities are present. Articulation of words and pronunciation of words were sometimes unclear.   | The actor's monologue performance had moments where the body movements, gestures, and mannerisms were controlled. The actor slipped in and out of character during the monologue. Facial expressions were sometimes authentically portrayed.   | Some attention was paid to blocking and stage movement, but the scene could use more focused attention in this area. More levels and speeds are needed in the artistic composition. More attention is needed in making sure the actor doesn't block him/her self.   |
| <b>Beginning Level</b>    | The actor was not loud enough to be heard for most of the performance. Vocal qualities need work. The actor did not adequately pronounce and articulate the words so that the audience could understand what was being communicated. | The actor was not able to control his/her body movements in order to authentically portray a character outside of him/her self. The actor was not able to stay in character throughout the monologue.  | There is not sufficient evidence of clear and thoughtful blocking and stage movement. More time needs to be spent on considering the artistic composition of the scene for performance. The scene needs more rehearsal time.  |

**Student Reflection [template]**

**Group Member's Names:**

a.

b.

c.

**Date:**

**Reflection Questions**

- a. How did performing and watching these monologue performances help you to understand the immigrant's experiences?
- b. When in your life have you felt like an immigrant?
- c. What changes would you make in your performance if you were to perform it again, and why?

d. After participating in this theatrical experience, what was the most important thing you learned that you will take with you?

**OUR STORIES: Discovering our Diversity Through Theatre Online Resources**

<http://www.vi-theatre.com> World Wide Web Virtual Library of Theatre and Drama

<http://www.theatre-link.com/> A Complete Guide to All Aspects of Theatre on the Net

<http://www.yahoo.com/Arts/PerformingArts/Theater/> Yahoo's Directory of Theatre Sites

<http://latinoarts.orci.org/> Association of Hispanic Arts

<http://www.bridgiesweb.com/blacktheatre.html> An excellent source of information on African American theatre with links.

[www.CETAweb.org](http://www.CETAweb.org) The California Educational Theatre Association

[www.ucol.edu/tcap](http://www.ucol.edu/tcap) The California Arts Project

[www.Teachingarts.orci.org/](http://www.Teachingarts.orci.org/) Teaching the Arts Website

## **A Case for Perseverance: A Conclusion to My Capstone**

Based on the abundant and comprehensive information that I was able to locate on Arts Integration, and the informative one-on-one instructor interviews that I was able to obtain, I believe that I have successfully explored the advantages of integrating art into elementary school curriculum. I accomplished my goal of finding viable information to support the integration of the arts into elementary education, and I found methods of arts integration that are easy for instructors to employ in their classrooms. Should either school administration or school instructors read this report, I feel that the importance of permanently incorporating the arts into elementary school curriculum will be apparent. In other words, I feel as though my target audience will have been reached in a positive way after reading the report of my findings, and they may be prompted to strive for a future of art integrated curriculum.

Lastly, I believe that I successfully covered each of my chosen MLO's: *Visual and Performing Arts*, *Human Growth and Development*, and *Advanced English Communication*. *Visual and Performing Arts*, being the basis of my report, was undoubtedly covered in an extensive manner. *Human Growth and Development*, being one of the main recipients of the advantages that arts integration holds, was consistently focused on throughout the scholarly portion of my report. Such focus was made apparent by the consistent reference to the many ways that students develop positively when

exposed to the arts in school. Finally, I believe that *Advanced English Communication* was fully covered through the comprehensive research that I completed in order to develop this capstone report. Not only was I able to locate much more information than other students who have attempted the same topic, but I also have successfully condensed and synthesized some of the most important points relating to the topic of art integration in education in order to, hopefully, spark interest in those who read this report. I am very pleased with my results, and I hope that my findings benefit many educators, and, in turn, many students.



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